



# Potters Guild of British Columbia

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## NEWSLETTER

April 1995

*Celebrating 40 Years of Service to the Community*



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**JAY MACLENNAN: REFLECTIONS (A Show of Vases)**

As for Don Hutchinson and his "mine your own feldspar, use natural materials" bit, I put this down to the idealism of the conscientious teacher; and for students, particularly advanced students, it can be an enlightening and fun experience. But unless, like Tam Irving, your studio is built by a heap of granite and pegmatite, and you have a \$800.00 jaw crusher in your basement, it is not practical for the producing potter to mine his own materials. I did a little exercise on this once and found that to drive out to Britannia (or thereabouts) find and load about 500 pounds of rock, drive home, break it up, sieve it, ball mill it etc., took about 30 hours. At \$5.00 per hour for my time that makes the cost about \$30.00 per hundred pounds. I can buy feldspar for \$10.00 a hundred so I can't afford the luxury of mining it myself even if I do enjoy the risk of silicosis and my glazes going all wonky.

Well, to each his own, as they say, but I still feel that the real challenge in pottery is not out digging your own clay or smashing your own rock, but rather using your time, skill, experience, intuition, sense of design, love of clay, nature and your fellow man, to create in clay something that has life and excitement in it and that shows a little of the fun and joy you had while making it.

And now that I have all that off my chest I'm going down to the beach. I know where there is a pile of oyster shells and I'm going to calcine them and try to make my own calcium carbonate. If the stink doesn't kill me first.

[Article reprinted from "Western Potter", April 1972, no. 26, pp.8-11]

## TECHNO-TIPS

-TAM IRVING-

Shino glazes with their rich orange 'fire colours' provide an important element in the high fire aesthetic. These glazes must be calcium free in order to develop 'fire colour.' Typically, North American shinos are based on 70/80% nepheline syenite combined with 20/30% kaolin or ball clay and about 3% common salt. Jim Robinson has compiled an excellent compendium of shino type glazes in an article titled "Revival Fires: Another Face for Shino," "Studio Potter", Vol. 21, No. 1, dec. 1992, pp. 62-66.

For a rich orange with an interesting crawl pattern try Shaner's Sinter:

Nepheline Syenite	36.2
Kona f4 feldspar	8.6
Spodumene	12.2
Kaolin EPK	28.0
Ball Clay OM4	12.0
Soda ash	3.0

This glaze has a high clay content which seeds the crawl. Do not apply too thickly or it will flake off. Consult Ian Currie's Book, Stoneware Glazes: A Systematic Approach, for

a more detailed history of shino glazes.

## OBITUARY

Majorie Feimann, one of the early members of the Potters Guild of B.C. and former studio mate to Heinz Laffin died March 24, 1995, in Vancouver. Mrs. Feimann was 87 years old and is survived by her sister, Jean Farni, a life member of the Potters Guild.

## ANNOUNCEMENTS

Call for entry:

The PNE invites all guild and society members to enter the 1995 amateur PNE Arts and Crafts competition. This is a great chance to display your work to thousands of people. It's easy to enter: to receive the 1995 prize list booklet and entry form, phone Heather Ross or Joyce Wong at 253-2311 and leave your name, address and phone number. Deadline for entries is June 16, 1995.

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Art Market 95  
Harrison Festival of the Arts  
P.O. Box 399  
Harrison Hot Springs, B.C. V0M 1K0  
Ph. 804-796-3664  
Deadline: April 21, 1995

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Richmond Potters Club  
Spring Sale

May 5: 3-9pm  
May 6: 10am-3pm  
Richmond Cultural Centre  
7700 Minoru Gate  
Richmond, B.C.

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Call for entries: Canadian artisans are invited to submit entries of their work for the Richmond Art Gallery's first annual juried arts and crafts festival, Salute to the Arts on September 9, 1995. Send your registration fee of \$30 along with 4 photographs or slides of your work by May 31, 1995. A 10% commission will be charged for all sales at the end of the day. Rental of tables and a canopy are available. For more information, contact Linda Hilford or Yvonne Chui at Richmond Art Gallery, 180-7700 Minoru Gate, Richmond, B.C., V6Y 1R9. Ph. 231-6440; fax. 231-6423.

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Call for entries: The Mad Potter Goes Gardening:  
Entry deadline: April 21, 1995. Place: Sidney Museum  
Contacts: Arlene at 655-3882 or Sue at 655-4804.  
Show and sale dates: May 7-21. (Pottery sale event, May

## LETTERS

### TOZAN NEWS

Our most exciting news is that Yukio and Miwako Yamamoto have arrived in Canada and will be residing in Nanaimo. It has been just great to meet them. They will be at the meeting on 1 April 1995, 11am. at Sealand Mall in Nanaimo.

This meeting will be our annual general meeting at which time we must elect a Board of Directors. If you are interested in standing for election please call Maureen Beardsley at 245-4867.

Our garage sale will be held on 8-9 of April at the home of Valma Brenton Davie. People from out of town are welcome to bring their sale goods with them to the meeting on April 1 and we will store them until the sale.

On April 22, the Uresenke Tea Foundation is holding a fund raising tea at the UBC Japanese Gardens in the Tea House. Starting time is 12:00 noon. Additional sessions will be held at 2 and 4 pm. A fee will be charged for the tea. Please attend if you are able. Yukio Yamamoto and his wife, Miwako will be at the tea and will be pleased to welcome potters to the tea. All the support we can show would be appreciated.

Please do not forget the Raku Sale of pots on the first of July weekend. We will need all the potters possible supporting this endeavor with their bisqued ware to make it the success we want it to be.

Our project is still short the funds to build the steel building over the kiln so we must do all things possible to raise funds.

The sale of pots went well at the Nanaimo Artigas fund raiser and although we cannot give you a final total to date, the fact that the potters donated their share of their work to the Tozan Cultural society gave us a big boost. Thanks to all of you for a great effort.

Please give some thought to our annual dues. The \$10 fee is barely covering the cost of the newsletter so it must be raised. Also some thought to the sale of T shirts, etc. with a membership which may make membership more attractive.

SEE YOU ON APRIL 1 AT SEALAND MALL.

ANY QUESTIONS OR SUGGESTIONS PRIOR TO THE MEETING CALL LES OR MAUREEN AT 245-4867.

## THOSE FRUSTRATING FLOWER POTS

Editor:

When the newsletter arrived announcing the terra cotta competition, my first thought was that a little juried show might be fun and a good opportunity to try something different. And, the prize money sounded pretty attractive, too.

I got myself a couple of boxes of terra cotta and got to work. But I kept shooting myself in the foot. What my hands were wanting to make, my mind told me would not work for mass production. Pretty soon I had a kiln load of beautiful, one-of-a-kind pieces, none of which would fit the criteria given for the competition.

Unfortunately potters have a lot of time when making is on auto pilot and the head wanders off in some other direction. The more I thought about this competition, the more I ruminated about the philosophy behind it.

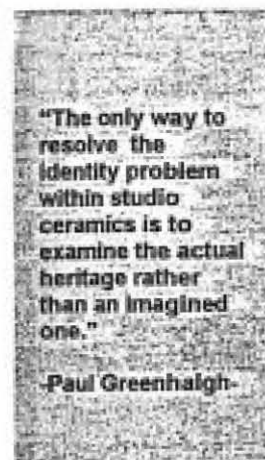
I came to the realization that it was totally self-defeating to create competition for my one-of-a-kind pieces by making mass production models. This venture of Source International Inc. will flood the market with terra cottas that I cannot hope to match price-wise. I also ask myself if our guild should be sponsoring and encouraging mass production (outside our own country yet!) that we members can't hope to compete with. Think about it folks.

- Judy Weeden, Salt Spring Island-

## MORE THAN A MISSING WOODEN LEG WRONG WITH Wedgwood STATUE

Editor:

I do understand your need, I believe, to know all that is wrong with your splendid photograph on the cover of the March newsletter. One of



"The only way to resolve the identity problem within studio ceramics is to examine the actual heritage rather than an imagined one."

-Paul Greenhalgh-



is too focused on trying to reduce British Columbian experience to an alien form. In Malraux's terms, British Columbia potters are not "artists who *create forms*" but are primarily "artisan(s) who *reproduce forms*." (p.310)

Home makes the point that in 1944, all but three of the potters surveyed in her article were trained in courses either at the Vancouver School of Art, now Emily Carr Institute of Art and Design, or in courses run by the Victoria Board of Education. Today, there are far more opportunities for the recreational potter to gain training experience, primarily in courses run by the various community colleges or local recreational authorities. However, professionally oriented courses are still the venue of a very limited number of institutions. Emily Carr Institute of Art and Design is clearly the leader in offering professional programs in ceramics while others, Vancouver Community College, Capilano College and Malaspina College have developed similar programs. These institutions have clearly left their mark on the potters working in British Columbia today.

The academic orientation of the programs offered by these institutions appears to have militated against the development of a viable pottery manufacturing process in British Columbia. (This may also be due to a lack of native materials suitable to large scale manufacture, but there is evidence that this is not altogether true.) The graduates of these programs are oriented toward individual, narcissistic expression of the artist rather than the process of manufacturing. This appears to be derivative of the British Studio potter movement advanced by Bernard Leach. Leach's admiration of Asian ceramics may also account for at least some of the emphasis one finds in these forms of pottery available in from B.C. potters. The very framework required for the inclusion of ceramics programs in academic institutions constricts the boundaries of pottery development in B.C. by laying down limits of acceptable expression derived from the historical materials that must be included in a course aimed at training professional artists.

The somewhat pedantic argument over whether ceramic creations are art or craft will likely continue as long as the community is unable to find its own means of expression in the form of a style. The achievement of a style that breaks with tradition and expresses a unique reality may well be the point of closure that defines art.

## MADE IN CLAY NOTES

Planning for Made In Clay continues to proceed.

Arrangements have been made for the tent, tables for the consignment area and many other picky details. We still need your bisque ware for the Raku demonstration on the weekend of April 8. Also, Rosemary Amon needs the balance of workshift sheets to be turned in and Keith Rice-Jones advises that the information sheets for the info table have been very slow in coming in. Time is getting short for those who have not completed these tasks.

Keith Rice-Jones advises that he will be handling this year's billeting requirements for Elsa Schamis. If you need a place to stay during MIC, contact Keith at 522-8803 in Burnaby.

All those who have entered the Flower Pot Contest please consider bringing your pots to the Gallery of B. C. Ceramics for the month of May. To try to provide you with some return for your effort we will set up a display of the pots you were planning to submit to the contest. Limit is four pots per entrant. The Gallery will restrict commission, for these submissions only, to 30%. The Gallery manager will be responsible for determining the selection of pots for display.

## THE "DO IT THE HARD WAY" SYNDROME -STAN CLARKE-

Lately there has been a good deal of talk, mostly by college teachers, about getting back to the old fundamentals...dig your own clay, mine your own feldspar, refine your own zinc and well your own water if you want to make an honest pot. But this seems to apply only to the pottery craft. I have yet to hear anywhere that the weavers must raise their own sheep, shear them for their wool, cut their own wood to make their own looms before they can weave an honest blanket. Or the batik maker raise his own bees and milk them (or whatever they do) to put on a piece of linen woven by hand from flax grown himself. Must the jeweler mine his own gold and diamonds to make a better pendant or would Heifetz play a better tune on his fiddle if he built it himself?? Not bloody likely.

This clay - digging -feldspar - mining bit is great fun; that I will admit, and it's a great way to keep students busy; digging, drying, weighing, screening, mixing etc., and it does help teach the geology of clay and feldspar, but for the producing potter or someone who is trying to make his pottery pay, it's just a mighty time waster, and time is the one thing the potter is nearly always short of.

I was severely criticized in the last issue of "Western Potter" by Fred Owen (of Douglas College) for "turning off" potters from finding and using their own clay. I was later again severely criticized (well not really severely) by Don Hutchinson (Langara College) at a Potters Guild meeting for discouraging potters from digging and mixing their own clay (something to do with Aunt Martha's peaches which escaped me) but as a potter of some twenty-two years, who has been thru the mill, I still say; if you want to have a little fun experimenting with the clays from our back yard and the rocks on the cliff ... feel free, but if you are planning on producing any amount of pottery, forget it.

What I actually said to the Nanaimo Seminar was that, with the exception of an area in the Cariboo country and in the Sumas mountain area, there is no GOOD clay in this region of British Columbia, and I still say so.- In 1956 I was in the ceramic supply business. Faireys were not yet packaging clay and Plainsman were not in business, so, to

## ANDREW MARTIN WORKSHOP

-Pat Taddy-

The technical material that Andrew Martin parted with during his workshop on the first weekend in March would fill a small notebook. Another would be needed to cover his personal journey with clay, his thoughts and observations on functional ceramics and his decorative strategies and influences. Being somewhat process oriented myself, I was most interested in the process and content of his workshop and left for lunch on the second day when that session degenerated into an earnest forum on the distinctions between function and utility. Others who found themselves engaged by the debate could be approached for an account of it. Not that I have any intention of being critical of Andrew for leading workshop participants into the discussion; it is an illustration of how diverse the content of this rewarding workshop was. Every phase of his creative process was dealt with in the limited available time. He built a mould after introducing us to the aesthetic sensibilities and logic that determined the design, showed us some of the details and features of his moulds, poured flocks of castings, assembled and finished most of them, decorated a few, and still found time for a slide lecture. Throughout this he mused aloud about pots and their relationship to their users, and ambled amicably through anecdotes prompted by random thoughts or observations. His workshop was densely packed and thoughtfully arranged and he seemed engaged with his work and audience throughout.

While it is true that slip-casting does offer the possibility of quickly formed multiples, that isn't primarily what attracted Andrew to the process. He finds that, on average, he needs to spend as much or more time completing a piece than a maker building assembled, thrown forms would need for a comparable object. The potential for building forms that would be unlikely to result from any other process, the satisfying balance and feel of objects with an even wall thickness and precise lid fit were among the qualities that drew him to the process during his graduate studies at Alfred. His work has none of the sterile, industrially anonymous, toilet-like feel that characterizes some commercial slip-cast ware, nor does it evoke white, earthenware, Irish Setter teapots that sit unused on fireplace mantles and rattle their precariously ill fitting lids when someone treads by at a pace faster than a furtive shuffle. It feels substantial, in spite of a best china visual delicacy that sets it well apart from the more informal and sturdy work that emerges when most of us mangle clay into forms that are intended to fulfill utilitarian roles. It is not surprising that he has embraced slip-casting; the workshop revealed him to be an inventive and unconventional clay worker, one whose approach to the potting side of his work is precise and controlled.

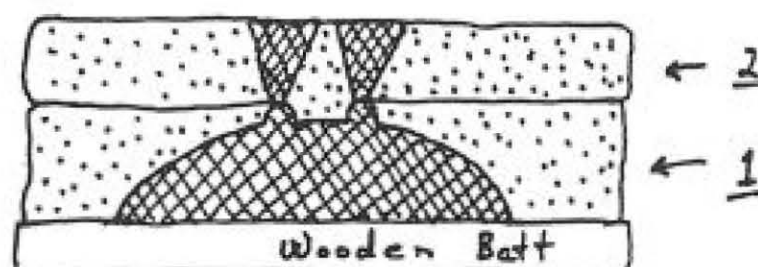
The following is an example of his strategy for solid cast-

ing plates or bowls with footings that emerged after he spent a three month residency at the Kohler factory. The hollow footing has an appealing visual bulk without the weight of a solid footing while plates from this mould all have identical weight and thickness.

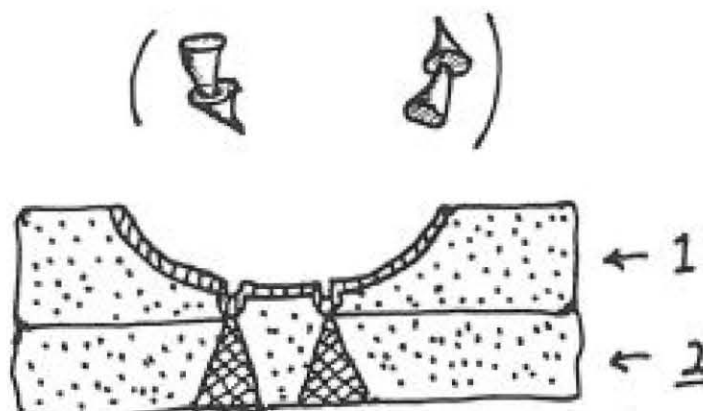
-Legend-



A. After the bowl or plate model has been made of clay, it is set, inverted on a batt. Andrew often uses building paper (the black tarry kind) stapled to a round batt as a mould form. Section 1. is poured first, then section 2. The bowl model is then removed. The two conical plugs that form cavities through which the mould will later be filled are left in place.

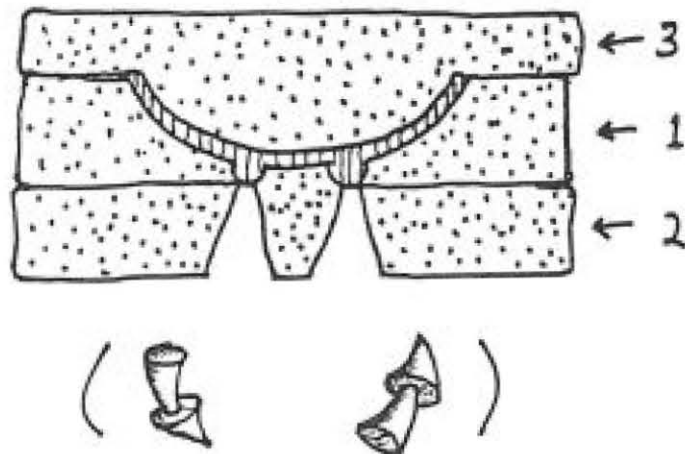


B. The two section assembly, after being allowed to dry, is then inverted and filled with casting slip. After a bowl with the desired wall thickness has been formed, the mould is drained. The depressions in the footing are then filled with clay and ribbed smooth, and a resist is applied to the exposed plaster.

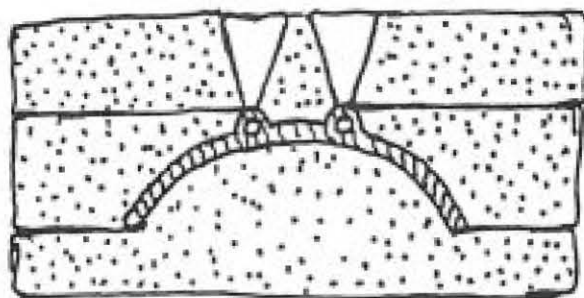




C. After the mould form is replaced, plaster section 3 is poured. The conical plugs are removed and the assembly is again turned over.



D. Once all sections have been dried, the mould can be assembled for casting. It is filled with slip and left for enough time for the plate walls to become solid but not long enough for the foot to become solid. The assembly is then turned on its side to allow drainage and liquid slip is forced out of the hollow foot through the bottom filler cavity by air forced in through the top cavity.



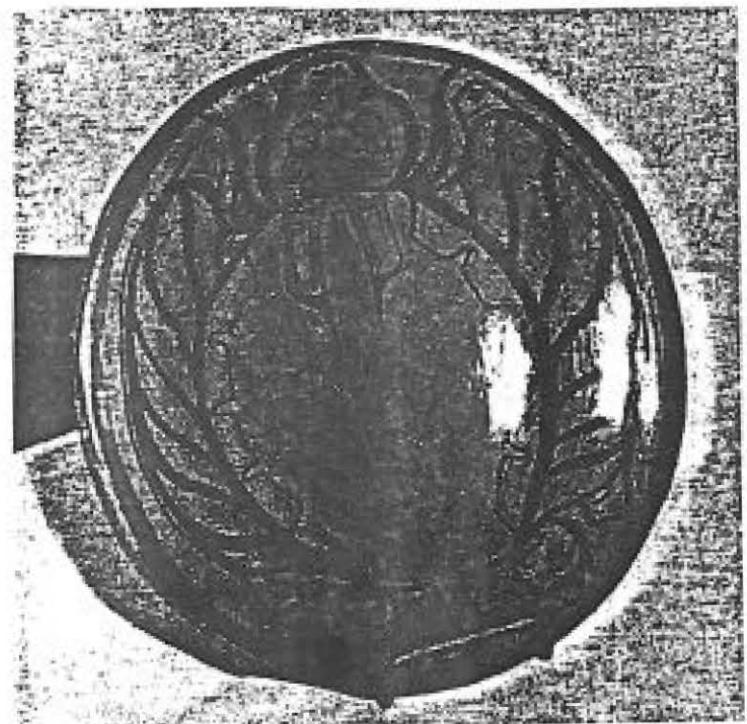
**APPLICATIONS FOR THE APRIL  
JURY ARE BEING ACCEPTED  
UNTIL APRIL 15**

## NEOPHYTE MUSINGS

-Jan Krueger-

A couple of months ago, June MacDonald brought an article by Ruth M. Home to my attention. The article, 'Pottery in Canada', was published in the "Canadian Geographical Journal" in February 1944. I read over the article and slotted it away in the newsletter file thinking that, because this is the Guild's fortieth anniversary year, it might be used as a backdrop to an article covering the first forty years of Guild history.

This month I brought the article out again. The article contains information on a number of B.C. Potters active in the 1940's. The list includes Gertrude Weir, Molly Carter, M. Grute, Marion McCrea, who was the first secretary of the Potters Guild, Grace Melvin, Mrs. Burchett, Marjorie Robertson, Doris Lecoq, Axel Ebring and Emily Carr. Thanks to Bob Kingsmill's 1977, Catalog of British Columbia Potters, some further information is available on Axel Ebring and mountains of material exist on Emily Carr, though not necessarily about her ceramics.



EMILY CARR PLATE, HOME, 1944

What happened to the rest of these B.C. potters between 1944 and 1954 when the Potters Guild of B.C. came into being? Were more of them than Marion McCrea involved in the Guild's formation? Did they leave some legacy behind? Were they the progenitors of a recognizable style in B.C. pottery? Is there a demonstrable continuity of development within the B.C. pottery community? If so, does it have a British Columbia character. If not, what kind of character, if any, typifies the B.C. pottery community that has developed since 1944? These and a host of other questions arose as I reviewed Ruth Home's article.

Home considers pottery to be a handicraft, "...[A]n object may be classed as handicraft when it is the result of a need for self-expression by its creator who personally must carry through all stages the processes of creation. As a corollary it must be distinguished by its character from the manufactured ware." (p.65) Fifty years after it was created this definition seems to fall squarely into the lap of debate surrounding the question, "Is it art or is it craft?". Having never asked this question of myself, my initial response was to ask in turn, "Does the answer really matter?". Indeed, the current, and obviously past, debate, bears all the characteristics of the internecine. The potter's navel has been so thoroughly examined that it should be possible to reproduce the entity without the aid of sight. Unfortunately, Home does not explain why

she felt it necessary to begin her article with a definition of handicraft. Her definition, however is open enough to include virtually any article created by the human hand, from my daughter's braided friendship bracelet to an Hans Coper vessel.

In the years since Home's article was published, the debate has carried on without solution. Paul Greenhalgh of the Victoria and Albert Museum, who recently visited Vancouver, wrote in a 1989 article, "...one issue seems to be constantly dominant, either overtly or by implication, that of the nature of the relationship between contemporary ceramic and fine art practice. The issue arises because of an undercurrent feeling that the discipline has lost its way, that it has forgotten its real traditions and now courts the wrong one." (p.19, source illegible) The title of Greenhalgh's article answers the question that arises about where he stands on the issue, 'Art and Craft: A Dichotomy of Falsehood'.

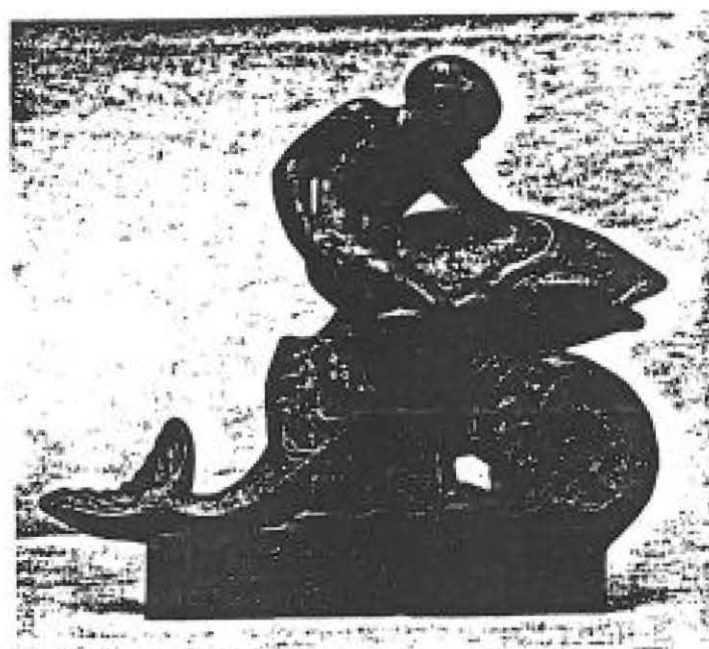
More recently, "The Studio Potter", in its current issue has provided us with more input to the debate by asking the question, "Is it possible to develop a unified theory of craft?". The question takes its stimulus from the debate raging in physics generated by Stephen Hawking in his summary work, *A Brief History of Time*. A number of contributors entered the "Studio Potter" debate, among them, Bruce Metcalf. Metcalf writes, "Previous attempts to establish a single generative theory in the art world have always failed. Theories of naturalistic and idealized representation, nobility of purpose, expression communication, autonomy, semiotics and deconstruction have all been advanced and found wanting. Why would anybody in the craft world think they might succeed where many hundreds of brilliant minds have failed?"

"...I think crafts just too pluralistic and complex to be guided by any single theory." "Studio Potter", Dec. 1994, Vol. 23, No. 1, pp. 10-11.

Does the answer really matter? The motivations of those asking and answering the question remain obscure. If the answer is that pottery is a handicraft, who benefits or loses? If the answer is that pottery is art, who benefits or loses?

Home attempted to close her discussion of handicraft verses art by stating, "...it should be made clear that the appellation of "handicraft" to a pot does not make it automatically a work of art or place it on a higher plane than the manufactured ware. The qualification of character exacted by the definition should forbid lazy workmanship and exact a high standard of design and technique." (p.69) This is pretty fuzzy stuff. Character does not seem to automatically include quality workmanship or high design standards and technique. It could just as well be argued that manufactured ware has high quality workmanship, design standards and technique as prerequisites to successful marketing of the product.

The issue of a British Columbia style of pottery raised by Home is of the greatest interest. "The art of the Pacific Coast Indian has impressed itself on the pottery from British Columbia. From the early work of Emily Carr...to the more recent work of Marjorie Robertson and Doris Lecoq, there has been a definite attempt to carry on the traditions and spirit of the Indian and the pioneer." (p. 69) I doubt that Home would have written this today. It has become the epitome of politically incorrect behavior for non natives to explore native art traditions on the one hand and, on the other, other traditions appear to have subsumed British Columbia pottery. Within the broad collection of B. C. pottery available in the Gallery of B.C. Ceramics it is a simple matter to select out work that is characteristic of Asian, British or American traditions and styles but nothing stands out as representative of British Columbia. What does stand out is an emphasis on individual expression that is derived from one or another of these traditions. There is, as well, a focus on technique which overwhelms style and content. Malraux has argued, "During times when all previous works are disdained, genius languishes; no man can build on the void, and the civilization that breaks with the style at its disposal soon finds itself empty handed." *Voices of Silence*, (p. 281) This may well be what has happened to the British Columbia style that Home wrote about in 1944.



DORIS LECOQ, HOME, 1944

It may be arguable that it is important for there to be a British Columbia style in ceramics. Without doubt it is impossible for such a thing to exist when, as Malraux argues, there is a disdain for previous traditions. The adoption of traditions from elsewhere precludes the development of a style that is typically British Columbian because the artist



the clues is, as you have most carefully pointed out, the lack of correct leg material. This, of course, does throw some doubt on the present validity of the statue and whom it might truly represent.

You seem to have fallen into the identity trap yourself in labeling the statue as a likeness of one Josiah Wedgwood, and indeed that is what I believe the statue is presently labeled as. Why such a blunder of misidentity ever took place is anyone's guess. As mere humans these errors float among us.

The statue is, in fact, as fair a likeness as one is going to get of a lesser known potter, one Enoch Quill, a humble slip trailer who lived about fifty years before Mr. Wedgwood and eventually died in poverty. Why this potter was so revered was not actually so much the quality of his artistry. He was said, by all those that heard him, to be able to faithfully imitate with his mouth all the varied sounds of an entire small pottery factory in production. You will note that the slip trailer, once visible in his right hand, is no longer there. It was, apparently, removed by the local council in the 1920's on objections that it looked like an object "of sinister intent."

I have pointed this fact out on several occasions to the Stoke-on Trent municipal council and indeed to the City Fathers themselves and suggested that they change the description presently on the statue's base. However, up to this date they do not appear to be moved or particularly interested by evidence of this historical blunder.

I would like to thank your newsletter for helping to readdress this issue of ceramic misidentity by pointing this error out.

-John LeCraie, Calgary-

## **GALLERY NEWS**

Jay MacLennan's show, "Revisions," opened with much success on March 11. Many thanks to Jay's family and friends who provided the delicious nibbles.

— Opening April 8th (2:30 - 4:30 pm) is "Antlers in clay" by Georgina Brandon, our departing Studio 5 potter. The inspiration for these clay vessels came from a canoe trip Georgina took in the Northwest Territories where she sketched the bold and vibrant shapes found in the landscape. Her sketches evolved into these pots, a combination of slip cast, wheel thrown and handbuilt vessels fired in a reducing atmosphere to cone 10. Georgina's show will continue until April 30th.

Although the sponsorship for the Flower Pot Contest has been withdrawn, there will still be an opportunity for those potters who have invested time and money developing a design to show their work in the Gallery during the month of May. "Planters Paradise" will run from May 1 - 28. Please contact me at the Gallery if you are interested.

On March 21st, Linda Doherty and I attended our first Business After Business Trade Show sponsored by the Vancouver Board of Trade and held at the Pan Pacific Hotel. As members of the Vancouver Board of Trade, the Guild and Gallery have a tremendous opportunity to promote ourselves to a different public. Our display attracted a lot of attention; we had organized a tabletop slide show of work in the Gallery in addition to three pieces on display; we handed out newsletters, Potters Guild brochures, Made in Clay brochures and recent press releases; and, a photograph of the booth was taken for the Vancouver Board of Trade's monthly newsletter! Overall, we felt that this was a positive experience for the Gallery and Guild but that we should participate every three or four months in order to gain the most benefit. In fact, Jan Krueger and myself will be attending a networking breakfast within the next month to further promote the Potters Guild and Gallery.

The Gallery welcomes Julia Maika to our part-time sales team. Julia is in third year at Emily Carr, majoring in ceramics, and replaces Deborah Tibbel who sadly finished at the beginning of March.

Jane Matthews

## **GUILD NEWS**

The guild audit is being completed this month by the accounting firm of Carlyle and Sheppard. The completed audit will be mailed to all members of record in early April in plenty of time for consideration at the Annual General Meeting.

Apologies are due to Carol Mayer whose name did not appear on the list of Board candidates last month. (She didn't get her biographical info to me before the newsletter went out.) Carol is again standing for election.

Complete biographical info and ballots for this year's elections will be forwarded to members of record along with the audit materials.

The board has now reviewed the materials submitted in this year's Studio 5 competition and selected Tessa Windt of Montreal as the winner.

We have now completed negotiations with the Burnaby Arts Centre to begin formally co-sponsoring pottery workshops with this organization. The first of these will be the Yukio Yamamoto workshop in June. We are also considering a number of other persons and targeting to offer six jointly sponsored workshops during each year.

Our first mini-trade show presentation to the Vancouver Board of Trade went very well and is covered in more depth in the Gallery column. Thanks to all the artists who submitted slides.

Jan Krueger



provide clay for the school boards I had to find and prepare clay from the lower Fraser valley and from the Okanagan. This clay had to be found, transported, mixed into slip and strained, barium carbonate added to kill the effects of the soluble salts, coarse clay or grog had to be added to help release water, silica and nepheline syenite were added to tighten up the body, then it was dried to plastic handling consistency AND IT WAS STILL A LOUSY CLAY. It was a miserable pottery clay in 1956 and I don't think the aging since then has improved it a bit.

So what is the point in spending all that time, energy and money on a recalcitrant clay just to be able to say smugly "I dug it myself, you know"? In the past five years I have talked to hundreds of potters both in Canada and in England and ninety-five percent (that's a Clarke statistic) use packaged clay, particularly in England.

Actually the only two potters I know who dig their own clay are Harry Davis and Bob Weghsteen. Ruth Meechan tried it for a while and gave it up. Adolph Schwenk in the Okanagan tried for two years, that I am aware of, to make a local body that would fit a glaze; old Ebring at Vernon used local clay with a raw lead glaze that still crazed badly, but he didn't give a damn, so it worked out OK for him. Owen says, "As a professional potter, and one who has found deposits of clay in B.C. and been able easily to adjust and alter many which weren't too good in themselves...", but he doesn't go on to say he uses them or has used them. While visiting the University of Calgary recently it was interesting to note that Hal Reigger, the Grand Poobah of the "dig it yourself and fire it in cow shed" set, was using packaged clay in his classes. Harlan House, Robin Righton, Les Manning, Calgary Ceramic Arts and other pros in that area are also using packaged clay, and they are within striking distance of some damn good clay deposits.

When I hear these people talking about the joys of mixing your own clay I remember the days in the old pottery hut at UBC. We had to mix up slip (with a cyclone mixer that splattered clay for forty feet) then we dumped it into large plaster vats under a row of heat lamps and, eventually, we got a batch of soggy clay. Rex Mason said then that the most inhibiting factor in making pots was having to mix your own clay. It was so much work that you were inclined to accept a poor pot rather than junk it and rework the clay.

Over a period of years I have mixed hundreds of tons of clay, for resale, for my own use and for the use of the

UBC, first by plunger and filter press, then by dough mixer, and, to tell the truth, I never did get much of a thrill out of it. Neither did a lot of other potters, and about 1958, with the help of a Koerner Foundation grant, the Potters Guild went to work to get Packaged clay. Hilda Ross and Olea Davis persuaded Clayburn to package their "branching clay" as a modelling clay, and I worked out a recipe for Faureys to make up and package. So now you see why I'm



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not likely to 'turn on' any one to dig and process his own clay.



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## Potters' Guild of BC NEWSLETTER

The NEWSLETTER is published 10 times a year as an information link with members. Submissions of articles, letters, and notices are welcome, and should be in the Guild office by the third Friday of the month. Text may be edited.

<b>Executive Director/Editor:</b>	Jan Krueger		
<b>Editorial Board:</b>	Tam Irving, Kersti Krug, Gillian McMillan, Carol Mayer		
<b>Gallery Manager:</b>	Jane Matthews		
<b>Gallery Assistants:</b>	Melanie Corbin, Deborah Tibbel, Darlene Nairne, Anthony Sobala		
<b>Advertising Rates:</b> (not including GST)	Full page:	\$130.00	<b>Deadline for all ads is last Friday of the month</b>
	1/2 page or 1 column:	\$65.00	
	1/4 page or 1/2 column:	\$40.00	
<b>Unclassified Rates:</b> (not including GST)	Members of the Potters Guild of BC:	free	
	Non-members: minimum - up to 3 lines	\$8.00	
	per column line thereafter	\$2.00	

### 1995 Membership Fees (based on calendar year only):

Individual: \$35.00	Institutions/Groups/Corporations: \$70.00
Seniors/Full-time Students: \$20.00	Family or Studio (max.4 persons): \$50.00

**Board of Directors:** President: Tam Irving; Vice-President: Nathan Rafla; Treasurer: Pat Taddy; Secretary: June MacDonald; Directors: Linda Doherty, Kersti Krug, Carol Mayer, Gillian McMillan, Dawn McNamara, Joe Nagel, Keith Rice-Jones, Ron Vallis.

ISSN 6319 812X



7, 12 noon to 4pm.)

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Saanich Peninsula Arts and Crafts: The Saanich Peninsula Arts and Crafts will hold their 43rd annual art show on May 6-7, at Sanscha Hall in Sidney from 10am. to 5pm. The entries of over 200 members will be juried and special guest artist this year will be potter, Pat Webber. Proceeds from the sale will aid art classes and student scholarships. Admission is \$2 for the weekend. Call Chris at 652-3663 for info.

\*\*\*

Biennial of Ceramics, Trois Rivières, P.Q.  
Call for entries announced: contact 819-691-0829; fax 819-374-1758

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**ALLISON FEARGRIEVE AND SONJA PICARD**  
**"FRESH CUT FLOWERS AND AFTERNOON TEA"**

New works in clay of one of a kind vases and teapots  
Opening Reception: April 11, 7pm-10pm; Exhibit: April 11-May 6, at Vancouver Community Arts Council  
837 Davie St.  
Vancouver, B.C.

## WORKSHOPS

Sarah Coote is scheduled for September.

## UNCLASSIFIED ADS

### APPRENTICESHIP WANTED

Mike Haller (B.A.) is looking for work/apprenticeship in

greater downtown pottery studio. Two years experience in throwing and handbuilding. Available part time. Phone: 736-4253.

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### WANTED TO BUY:

Shimpo wheel, contact Laura at 739-3504

\*\*\*

### FOR SALE:

Gallery Lights, pendulum style; 2 sets, halogen track lighting; 54" ceiling fan. Contact: Gallery of B.C. Ceramics at 669-5645.

\*\*\*

### FOR SALE

Wheel, glazes, Underglazes, Tools, Molds, Liquid Clay, etc. Some items new, others like new, Reasonable Prices. Contact Jamal at 327-5262

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### WORK WANTED

Enthusiastic ceramics student is looking for apprenticeship/work in the greater Vancouver area. I have one year of experience in throwing and handbuilding. Available May 1, flexible hours. Contact: Michelle at 731-8005

## Potters' Guild of British Columbia 1995 Membership Application Form

☐ Yes, I want to become a member ☐ Yes, I want to renew my membership

I / We are applying for the following category of membership:

- |   |  |
|---|--|
| <input type="checkbox"/> Individual . . . . . \$35              | <input type="checkbox"/> Senior . . . . . \$20         |
| <input type="checkbox"/> Family or Studio (max.4 people) . \$50 | <input type="checkbox"/> Institution or Group . . \$70 |
| <input type="checkbox"/> Student (full-time) . . . . . \$20     | <input type="checkbox"/> Corporation . . . . . \$70    |

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